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AESTRACT

This article reviews the prose literary styles used in literary Arabic in the period following the Second World War, and attempts to explain the considerable relationship between these prose styles and the developments which characterize Arabic prose in terms of form and ccntent in this pericd. The work is based on a study of 36 authors representing 12 Arab geographic areas. One or more works of each authcr was chosen; their prose was analyzed and categorized "in precise linguistic terms using a comprehensive description of each sentence with its components as well as its vocabulary." The analyzed products were then fed into a computer from which grammatical ccnstructions were studied. The prose writings revealed that modern Arabic prose falls into three style types: modern simple style, pure middle style, and grandiose style. Illustrations of each style are presented and discussed. (AMM)

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INTERACTION BETWEEN PROSE STYLES AND LINGUISTIC DEVELOPMENTS IN ARABIC AFTER WORLD WAR II[1]

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This article has two objectives: first, to review the prose literary styles used in literary Arabic in the period following the Second World War, and second, to attempt to explain the considerable relationship between these prose styles and the developments which characterize Arabic prose in terms of form and content in this period.

This article is based on linguistic research sponsored by the Center for Research on Language and Language Behavior at the University of Michigan in the United States of America. The purpose of this study is to arrive at the linguistic developments which have occurred in Arabic prose in the last 30 years. The following participated in the study: Dr. Ernest McCarus of the University of Michigan, Dr. Wallace Erwin of Georgetown University, Dr. Peter Abboud of the University of Texas and the writer of this article. This study was undertaken in accordance with scientific method; we first sent a questionnaire to professors specializing in Arabic language and literature in the United States and the Arab world, requesting that they provide us with names of 40 famous Arab prose authors who best represent the period after World War II; and second, that they give the most important works of each author they mention. The lists we received contained names of prose writers from most parts of the Arab world, as well as works representative of various types of modern Arabic prose, i.e., novels, short stories, plays, criticism, speeches, journalism, autobiography, and essays dealing with political, social and literary themes. Also included are works dealing with philosophy, history, science, art and religion which were written during this period.

On the basis of these lists, we chose 36 authors representing 12 Arab geographical areas. We then chose one to three works of each writer in consideration of his importance, popularity and the literary subjects for which he is distinguished. We thus acquired a representative number of writers and works, representing the period which we wanted to explore.

Our method of research is to analyze a minimum of 2,500 pages of prose and to categorize them in precise linguistic terms using a comprehensive description of each sentence with its components as well as its vocabulary. A distinctive feature of our study is the utilization of modern methods and scientific apparatus in the analysis and compilation of the information needed for study. After undertaking the process of concise linguistic analysis, the analyzed products are fed into a computer, which thereafter gives us whatever grammatical constructions we want to study, after it categorizes and examines them for us in the manner desired.

The prose writings whose analysis has been completed reveal to us that modern Arabic prose falls into three style types. I should like to make it clear that these divisions are mere generalizations, since it is difficult at this point to decisively categorize the writers, or to designate distinctive criteria for each style. This is due to the amount of intermingling of these styles and the authors' utilization of more than one designated style, as will be seen later. These styles are:

1. The modern simple style, in which simplicity and freedom of expression prevail. This style employs simple sentences and structures, which include language that can be easily understood by the public. The principle aim, here, is the free and full description of life's realities. It also utilizes, at times, words and expressions from the local dialect and from foreign languages, with the purpose of educating the masses and serving their interests. This style has become widespread today, especially amongst young authors, in addition to recent works of authors who wrote before World War II and still write today. Examples: Yousuf Al-Siba'y, Ihsan Abdul-Quddous and Tawfiq Al-Hakim.

The best two examples of this type of style are the following two passages: The first one is an excerpt from the book نحن نحن لا نزرع الشوك "nahnu laa nazraʕu-šš̆awk", 'We Do Not Sow Thorns' by the Egyptian literateur Yousuf Al-Siba'y (Volume 1, p. 282, 1968).

"ولم تطل جلسة سيدة بجوار ام عطوة .. ونهضت تودعها قائلة :

- كتر خيرك يا خالتي ام عطوة .

ومدت ام عطوة يدها بقطعة من الحلوى وهي تجيب قائلة :

- الله يعافيكي يا بنتي .. خذي هذه على ما قسم .

- كتر خيرك يا خالتي ام عطوة .

واحست سيدة انها تود ان تمنح ام عطوة شيئا ولكنها كرهت ان تجرح شعورها بأعطائها ثمن الحلوى. فمدت يدها الى الفجل قائلة :

- عايزة حزمتين فجل يا خالة .

واخذت سيدة حزمتي الفجل ووضعت يدها في جيبها واخرجت قرشا من العيدية التي منحها اياها اهل البيت.

وتساءلت ام عطوة في استنكار :

- ما الذي تفعلينه يا سيدة ؟

- ثمن الفجل يا خالتي ام عطوة .
- عيب يا سيدة .. عيب يا بنتي.
- لم يا خالة ؟ .. لقد اخذت ثمنه من الذين اعمل عندهم ويجب عليك ان تأخذيه .."

The second passage is from the book "أنا حرة" ?anaa hurra 'I Am Free' by Ihsan Abdul-Quddous, pp. 53-54, 1958:

"وجاء احد الطلبة - طلبة الجامعة - وجلس بجانبها على مقعد الحديقة وقال كأنه صديق قديم :

- حضرتك في اي كلية ؟

ونظرت اليه و الي ياقته العالية وطربوشه الطويل وقالت وكانها تتحدى:

- انا مش في كلية .. انا مش في الجامعة خالص!

وقال وهو يحاول ان يبدو خفيف الدم :

- انا كمان قلت مش ممكن واحدة بالجمال ده تدخل الجامعة .. اللي عندنا كلهم بعيد عنك نقاوة .. اللي ما تنفعش للجواز يدخلوها الجامعة !

ولم ترد، و ادارت راسها عنه لتخفي اشمئزازها .. لقد كانت تعتقد ان طلبة الجامعة ارقى في عقليتهم من ان يتفوهوا بمثل هذا الغزل الرخيص، وكانت تعتقد ان بنات الجامعة اكثر احتراما بين زملائهم من ان يقال عنهن هذا القول !

وعاد يسالها :

- امال حضرتك بتروحي مدرسة ايه ؟.. "

These two passages represent the long strides which this "simple style" has taken to reach the intellect of the masses, through the use of simple and concise language. It should again be noted that this type of style utilizes vocabulary items and expressions from that local dialect and from foreign languages equally, for the realistic depiction of characters and events. Thus, it flows more smoothly and is easier to comprehend.

2. The pure middle style, where moderation in the choice of vocabulary items and in the construction of sentences is observed. The general aim of this style is to secularize and de-romanticize modern Arabic prose by ridding it of rhymed prose and other traditional embellishments while at the same time preserving a purely Arabic language which is almost free of foreign and dialectal elements. Since the proponents of this style are always seeking to create a balance between form and content, their works inevitably emerge unshackled by fanciful refinements of syntax,

weak Arabic constructions or loan-translations. The promoters of this style comprise those who matured professionally before World War II (and continued writing afterwards) as well as those who have come onto the scene since then. Among them we find Taha Hussein, Mikhail Nuaimy, Ahmad Al-Zayyat, Abbas Al-Aqqad, Maroun Abboud, Ahmad Amin, Mohammed Hussein Haikal, Suhail Idris, Nazik Al-Malaika Satiʕ Al-Husari and (in some of their writings) Najib Mahfouz and Mahmoud Taymour.

Of this modern prose, distinguished for its superb control of expression and concern with content as well as form, the following two excerpts will serve as examples. The first is from Taha Hussein's book " اديب " Adib 'Literateur' (p. 147,1961):

"انا اكتب لك من باريس بعد ان اقمت فيها اقامة الساكن المستقر لا اقامة الزائر الملم • فقد زرت باريس في الصيف ، لكني لم اقم فيها الا يومين اثنين لقيت فيهما مراقب البعثة وعرفته بنفسي ، وقلت له وسمعت منه ، ثم استأذنته في ان اترك باريس حتى ينقضي الصيف • ولم ير في ذلك بأسا ، ولعله راى فيه خيرا ! فقد كان يحب الا القى المصريين لاول عهدي بفرنسا ليصح تمريني على اللغة ويحسن حديثي الى اهلها وفهمي عنهم • وقد زعمت له اني احب ان اعود الى ساحل البحر الابيض المتوسط لان جوه قريب من جو مصر ، فلم ينكر ذلك ولم ير به بأسا ، ولكنه نهاني عن مارسيليا وزين لي مدينة قريبة منها على ساحل البحر ايضا هي مدينة "كان" • فاظهرت الطاعة له والقبول لرأيه • والغريب انه منحني اجر السفر على حساب الجامعة للذهاب والاياب • وتركته وتركت باريس ! ولكني لم اذهب الى "كان" ولم انزل في الفندق الذي سماه لي من فنادقها الا بعد ان مررت بمرسيليا •• واقمت في فندق جنيف اياما ، واستوثقت من اني لن اكون وحيدا في "كان" •

And from Najib Mahfouz's " بيت سيء السمعة " baytun sayyiʔu-ssumʕa- 'House of Ill-Repute' (pp. 218-219, 1965) is the following passage:

"دخل حسن من احد الابواب فتخبطا طويلا من حجرة الى ممر ومن ممر الى سرداب ومن سرداب الى نفق ، وتيار الحائرين يصادفهم في شتى الاتجاهات • ولم ينقطع لحظة واحدة الضحك او الغضب او التعليقات • وتوقفت سعاد وهي تقول في رجاء :

- لنرجع •

فضحك قائلا :

- ماذا يعني الرجوع او ماذا يعني التقدم ؟•• نحن نسير فحسب !

- الا تذكر من اين اتيت؟

- كلا •

- وطبعا لا تدري اين تذهب ؟

- هذا واضح •

وهي تتنهد :

- تعبت وضجرت .
- نحن معا وفي هذا ما يكفي .
- الا تسمع اصوات الغيظ ؟
- و اصوات الضحك ؟ "

The most outstanding thing in these two samplings is the use of a purely Arabic medium capable of expressing ideas as well as feelings without being overcharged with erudite forms and abstractions and without, at the same time, being lowered to the use of a "street-level" dialect. The creators of this style appear to be trying to lift the standards of the reader, with respect to his spoken language, to this intermediate "written" mode which they employ.

In spite of the fact that most Arab writers of our time are endeavoring to simplify their language and render it intelligible to all, we still find this "middle style" and its proponents to be gaining the most ground. Heading the aforementioned lists are the names of writers who now use this style exclusively, e.g., Taha Hussein, Mikhail Nuaimy, Mahmoud Taymour, Ahmad Amin and Suhayl Idris.

3. The grandiose style, which is laden with formal embellishments and rhetorical niceties. This style is rife with metaphorical and figurative devices which serve to satisfy the author's desire for eloquence and pedantry.

Although this style still follows the old model of rhymed prose and traditional rhetoric by its use of language replete with preciosities, hazy references and cliches, it nevertheless has not been unaffected by modern literary trends. This is apparent by the use of psychological and social analysis and precise description wherever necessary, as well as the resolution and ambiguities through the use of punctuation marks without being tied down by prescriptive traditional rules. This style is characterized by its use of traditional rhetorical devices, its tendency to revive passé forms from the lexicon of Classical Arabic and its widening of the application of Arabic's built-in derivational machinery. This style is not used to any notable degree today. Thus far, I have only come across one book which employs this style; a book by Mahmoud Taymour entitled " الشخصيات العشرون "ʔaššaxsiyyaatu-lʕišruun, "The Twenty Personalities" (1969). The following two excerpts are taken from that book. In the first, Taymour describes Lutfi Al-sayyid (pp. 9-10) in the following manner:

"انه فكرة اكثر منه جسدا، وعقل اكثر منه مادة، وقوة تحس
اكثر منه خلقا يلمس ...
انه ادنى شبها الى الخط المستقيم الذي هو اقرب بعد بين
نقطتين . ولكنه ليس بالخط السطحي ، يجري به المداد على القرطاس .
هو خط متغلغل يصل الى اعمق الاغوار من الفكر الانساني الاصيل .
خط مستقيم لا غير ..
خط سريع الحركة، يندفع من نقطة البدء الى نقطة الانتهاء،
كتيار النور، شديد التألق ، يبلغ الهدف كالقذيفة الصاعبة !

اذا لمحت هذا الخط يرف في سماء الفكر، اغناك عن خطوط كثيرة أخر، تمتد حينا وتتعرج حينا، وتلتف هنا وهناك، يحسب الغافل ان في امتدادها والتوائها وتداوعبها سر عظمتها، ولكنه في الحق لا يصيب منها غير اخفاق التجربة، وضيعة الوقت، وسوء المصير.

انه كلمة واحدة ...

لفظ غني، يزخر بكبار المعاني، فيه غناء عن مقال ومقال .."

In the second passage (pp. 41-42) the author describes the judicial attitude of Ahmad Amin:

"وانت لو تصفحت مختلف الجوانب من شخصية "احمد امين" لطالعت عينك صورة قاض تتوضح فيه نزعة القضاء بأوفى ما فيها من خلال الدقة والوزن والنظام، واكرم ما فيها من خصال النزاهة والعدالة ويقظة الضمير.

انه قاض في خاصة شانه مع نفسه، قاض في حديث مجلسه، قاض في الجامعة استاذا، وعلى مكتبه رئيس عمل، قاض في معاملاته مع الناس بين قريب وبعيد، قاض فيما يجري به قلمه من مباحث ودراسات وخواطر ...

وقد عرفت الاقدار نزعته القضائية في بواكيرها، حين شب شبابه، فارادت له ان يكون احد قضاة الشرع، يفصل فيما هنالك من خصومة ونزاع ... ولكنه لم يمكث في منصب القضاء طويلا، فترك ذلك الميدان المحدود، ليكون قاضيا طليقا لا تقف به قيود المهنة عند غاية، ولبث في دنياه، على اختلاف مناصبه، وتنوع مجالات نشاطه، تملكه نزعة القضاء، وتهيمن على فكره ما وسعها ان تهيمن.

وهذه النزعة القضائية قد وسمت حياة الرجل في مناحيها العقلية والاجتماعية بسمة الاعتدال ... فهو معتدل ابدا في علاقاته ووشائجه، لا يجمح في القسوة، ولا يتراخى في اللين. يحب حين يحب هونا ما، ويبغض اذا ابغض هونا ما. انأى ما يكون عن التعصب والتحزب، آنف ما يكون للسرف والتطرف، اميل ما يكون الى الموادعة والحسنى!

والعجب العاجب في شخصية "احمد امين" ان نشأته قد اكتنفها كل دواعي التحفظ، من معتقدات راسخة، وتقاليد صارمة، وتعاليم جامدة ... ولكن فكرة توهج والتمع وسط ذلك كله، كما يتلألأ الجوهر النقي، وخرج يلتمس الطلاقة في الافق الرحيب ... فاذا التمسنا الان حرية الفكر بين القادة الاعلام، الفيناه منار الطريق".

I would like to repeat here that it is not easy to make "precise" correlations between these styles and the writers who use them; especially since we find that some well-known writers in our time write in two or more styles. Mahmoud Taymour, for example, sometimes eploys the grandiose style and sometimes the pure middle, while Najib Mahfouz, Tawfiq Al-Hakim, and Halim Barakat use the pure modern and simple styles. These writers vary their style in accordance with the nature and requirements of their subject matter.

After this general survey of contemporary prose literary styles, I will move on to talk about the extent of the influence of these styles upon contemporary Arabic prose with regard to form and content. I shall begin with the developments in form as follows:

1. Developments pertaining to vocabulary. These developments include the use of the following:

a. Familiar Arabic vocabulary, such as the vocabulary used by Mahmoud Taymour in his book " الشخصيات العشرون " ʔaššaxsiyyaatu-lʕisruun It is a classical Arabic vocabulary containing nouns, adjectives, and verbs of rare usage, despite the fact that they are found within dictionaries, i.e.:

اسانيد ، كوامن ، تحايا ، طرآق ، افاكيه ، حوائط ، رحائب ، لقاءة ، نشطة ، مظنة ، مشخص ، حال ، جاحم ، متطامن ، عاجب ، اذكر ، تعاصى ، اعتصر ، يمتح ، وغيرها .

b. Colloquial Arabic vocabulary, which is chiefly found in simple style writings especially in dialogue situations or discussions between

characters in a novel or play. The use of the colloquial has now become a matter of course among certain contemporary prose literateurs, for example: Ihsan Abdul-Quddous, Tawfuq Al-hakim and Yousuf Al-Siba'i. There are many examples of colloquial vocabulary and expressions in their novels and plays such as the above from Yousuf Al-Siba'i and Ihsan Abdul-Quddous.[2]

c. Foreign vocabulary, which has become, after its Arabicization, more familiar and more common than its Arabic equivalents. This vocabulary consists of names of newly-appeared machinery and equipment, as well as certain scientific and technical terms. The use of this vocabulary depends on the type of style and the education of the writer. The users of the modern simple style, for example, employ it frequently, even though equivalents in Arabic are widespread. Those who employ the pure middle style also use this vocabulary, but only where its equivalents in Arabic do not give the precise meaning. Its use in the grandiose style is rare, however. The following selection from the book " العائد " ʔal-ʕaaʔid 'The Man Who Returned' by the writer Khalil Taqiyy Al-Din (p. 82, 1968) gives us a clear idea of the use in the modern Arabic novel of Arabicized foreign vocabulary items.

"كانت عينا سلمان تلتهمان الحديد التهاما، وتنظران الى زنود العمال وقد لطخها الزيت نظرات حب وحنان . فلفت فضوله صاحب الكاراج فسأله ما شأنه . وقال اني اطلب عملا .

– وهل لديك خبرة بالسيارات ؟

– كلا . لكنني ميكانيكي .

– و اين تعلمت الميكانيك ؟

قال سلمان وقد رفت عيناه رفيفا سريعا متصلا :

– في بعقلين . كان عندي مطحنة وموتور ...

ولم تمض فترة وجيزة على وجود سلمان في الكاراج حتى تفوق على جميع رفاقه، وتعلم سوق السيارات بسرعة مدهشة . ووثق رئيسه به فكان يختصه دون سواه بالعناية بسيارات الذوات ، و ابناء الذوات ".

2. Developments pertaining to Arabic expressions and sentences influenced by foreign languages with regard to derivation and usage of some of their vocabulary and lexical implications. Some of the writers who were educated or lived in the West are inclined to use expressions and sentences of this type, examples of whom are: Halim Barakat, Jabra Ibrahim Jabra, Layla Ba'labakki. The following are examples of these expressions:

اخذ الطائرة	'He took the plane'
التعليم المبرمج	'programmed learning'
الحقل العلمي	'the scientific field'
الليل المكوكب	'the starry night'
سماء مكوكبة	'a starry sky'

لقولبة الانسان 'to mould man'
غيبوبات جمالية 'delectable trances'

3. Linguistic developments pertaining to certain grammatical constructions, especially the use and meaning of certain particles found in these constructions. I have noticed, for example, that contemporary Arabic uses certain constructions containing certain negative particles which have, since classical times, undergone changes in meaning and usage. Some particles have taken on new meanings while the meanings of others have become broader, and the use of still others has fallen off markedly. The constructions containing the negative particle لمّا lamma 'not yet' which negates the event in the past connected with the present, is now very rare. I have found only eight examples of it in the 25 books that I have examined. It is worth mentioning that these examples appeared in the writings of Taha Hussein, Mikhael Nuaimy, Mahmoud Taymour and Mahdi Al-Makhzumi, all of whom are of writers who appeared and matured before the Second World War.

On the other hand, لم lam 'didn't', which is mainly used to negate an event in the past, is now frequently used to negate the past whose result is still present. I have found many examples containing the negative particle لم lam indicating negation of an act in the past connected with the present, as in the following examples:

"لم يأتوا بعد، حتى الان لم تفهمني، لم تبلغ بعد العشرين ، ولم يبق الى يومنا هذا سوى الدرام و الكوميديا".

Likewise, the use of constructions containing هل hal which indicates a negative sense inferred from intonation in the sentence, has become very infrequent. I have found only three examples of this type in the books that I have read.

Regarding لات laata and ان ?in which grammarians call negative particles, their use has become uncustomary or nonexistent today.

Other categories of syntax have also been affected by developments similar to those of negation. I have found that grammatical constructions beginning with the hāl (the circumstantial clause) such as "مسرعة الطائرة مسافرة" musriʕatan-ttaa?iratu musaafiratun, 'the plane is traveling fast', or those in which the hal implies comparison like "هجم القط اسدا" hajama-lqittu ʔasadan 'the cat attacked (like) a lion' or other constructions where the meaning of the hāl is an affirmation of the content of the sentence before it "خليل ابوك رحيما" xaliil ʔabuuka rahiiman 'Khalil is your father, as being merciful'--all have become rare, for I have not yet found any example of them.[3] Likewise, grammatical constructions in which the hāl complicates the meaning in an indirect way have become so infrequent that they are now confined to the rare grandiose style. The following two examples from "الشخصيات العشرون"

ʔaššaxsiyyaatu-lʕišruun by Mahmud Taymour (p. 23) are the best illustrations of this:

"لمحته على متكأ يجلس جلسة تتوضح فيها الوداعة واللباقة، متراخي الاوصال، قليلا على المتكأ شخصه الضئيل".

And also his description of Ahmad Amin (p. 41):

"انه قاض في خاصة شانه مع نفسه، قاض في حديث مجلسه، قاض في الجامعة استاذا، وعلى مكتبه رئيس عمل ...".

The developments mentioned above are not intended to be a generalization but a description of the developments which the grammar of contemporary Arabic is undergoing. We will publish in detail all of the syntactic developments which have happened to the numerous categories of syntax in special articles, after complete data are available and analyzed scientifically and precisely, relying on living examples derived from literary books which are now available.

4. Developments pertaining to the composition of Arabic sentences and the construction of their words as well as the use of punctuation marks, following modern trends in writing. Today we often find Arabic novels and plays whose authors do not pay attention to the old rules of punctuation or sentence length and the composition of its parts.

A mere glance at the writings of Ihsan Abdul-Quddous, Laila Ba'labakki, Halim Barakat, Abdullah Al-Quwairy and Mahmud Taymour and at some of the recent novels by Tawfiq Al-Hakim gives us a clear idea about their use of sentences, which fluctuate in length between one word to a line or more. What attracts our attention here is the consideration of these writers of modern Western rules of punctuation such as placement of commas, periods and exclamation and question marks, as well as other matters on which the modern styles of writing are based. In addition to this, we notice that some of the modern writers do not abide by any set principles which provide for giving the right of priority to the verb, unless there is a special concentraion on the subject of the sentence. The verb and subject in the hands of Halim Barakat, for example, are equal in terms of precedence and deferment (in the sentence). The following excerpt from Barakat's book "عودة الطائر الى البحر" ʔawdatu-ttaaʔiri ʔilà-lbahr 'The Return of the Sailor to the Sea' (p. 43, 1969) illustrates for us the developments just mentioned.

"طه كنعان كان لا يزال في دار البلدية يحاول تنظيم المقاومة الشعبية. يوءلف فريقا من المتطوعين للدفاع عن القدس. يتصل بال التلفون طالبا السلاح. لا يتمكن من الاتصال باحد. موظفو التلفون تركوا. هربوا. يكره شعبه. يحاول ان يتصل باخيه عصام في القدس. مستحيل. يتصل بعاءلته. لا جواب. يفكر في انهم تركوا المنزل و التجأوا الى الحقول. لا باس. لا يخاف عليهم. زوجته تعرف كيف تدبر الامور. يثق بابنته عدلا. يخطر بباله ابنه درويش. انه الوحيد بين ابنتين. يخاف عليه. يتشاغل. قنبلة تسقط قرب دار البلدية. الزجاج يجرح وجهه.

يتناول خالد عبد الحليم بندقيته في سبسطيه • يريد ان يلتحق بالمقاومة الشعبية • تعترضه امه الحاجة سليمة • لا يجيبها • يحدق اليها بغضب • يزداد غضبه عندما تذكره انه الوحيد الذي يمكن الاعتماد عليه في العايلة • يزيحها من طريقه دون ان يقول شيئًا • تتمسك به • تصرخ : لمن تترك زوجتك وبنتك و اختك خيرية و ابنها و اولاد اختك ..؟"

A study of the development of prose literary styles, as well as the linguistic changes which they affected in form and content, reveals that all of them have happened naturally as required by our living conditions and contemporary life. The environment where we live with all its cultural and social influences is that which dictates what we write. As a result of this, whatever the differences among prose styles today, they are all appropriate for our surroundings, our language and our reality. In fact, all of these differences in style and the resulting linguistic developments clearly point out the flexibility of contemporary Arabic and its pliability in expressing most ideas and meanings with accuracy, profundity and ease.

The noticeable variety in today's prose styles can be attributed to the use of the language to express a diversity of cultural and social scenes. As long as contemporary writers consider modern literary principles in the handling of their subjects, present social and literary life as their eyes see it, and make an effort to serve the public masses which they address or to serve Arabic culture and art which they represent, it is not necessary that they all write in one style for a common single goal. Had they done so, our literature today would be characterized by weakness and constraint instead of strength and expansion.

This is with regard to the literary prose styles. As for the influences which modern literary trends have introduced to Arabic prose, such as the new treatment of the subject matter, the use of punctuation marks, the use of foreign words and expressions and the derivation of new Arabic words, they do not mar our contemporary Arabic language or our prose writers. Faith in renewal, in liberation, in the harmony between our writings and contemporary life and in all the influences they receive from modern trends in writing and education is necessary these days. There is an advantage in them for us, an enlightenment for our minds, nourishment for our literature and strength for our language.

The Cairene Scientific Academy works hard to create Arabic equivalents for foreign words or expressions. If these Arabic equivalents would come at the right time, writers would appreciate and use them, and, naturally, readers would approve and accept them. On the other hand, if they come late or if they do not give the precise meaning which the foreign words do, especially with regard to names of machinery and scientific equipment and medical and artistic discoveries, then the use of the Arabicized foreign words themselves will become more common, because their meaning is complete and clear.

Likewise, the use of the colloquial language in certain modern novels and plays to portray the events and characters in a more true-to-life fashion is a gain which makes our literature deal with real life. Whether or not this phenomenon is drawn from foreign literatures or obtained as a result of the natural development which both Arab and world literatures are experiencing, there is no doubt that it is a sound phenomenon, right in its path and goal. And so long as its use is confined to discussion or arguments for genuine literary objectives, harm will not ensue from it.

The fear which certain writers and critics have had recently, namely that the use of simple styles which employ colloquialisms and certain foreign words is corrosive to the Arabic language and destructive of its grammatical foundations, is built on fancy, not fact. The concern of the advocates of the simple style with content and their consideration of the popular classes for whom they write is not a condemnation of the Arabic language and its grammar, but rather a simplification and rendering of it appropriate to the cultural and intellectual levels of these classes. Indeed, what comes from this state of affairs is simply the disappearance of the use of syntactic constructions which do not state our ideas clearly, and in an easily digestible way. The developments we observed in the use of certain negative constructions and the hal in contemporary prose writings is the best proof of that. The tendency of simple style writers not to use negative particles showing indirect negation (such as the negative sense inferred from intonation when using هل), or the comprehension of the meaning of the whole sentence by considering what precedes and follows it when using لات and ان ; or the common use today of the particle of negation لم to indicate negation of a past event connected with the present time--all of these things have not and will not harm the Arabic language or offend its grammatical rules. The same thing can be said of the avoidance by those who use the simple and middle styles of the use of the hal at the beginning of the sentence, or their avoidance of using it like an adjective, and (this can be extended) other standards of "eloquence" where writers center their attention on form and embellishment, instead of conveying the meaning in a clear, easy manner.

In brief, Arabic prose has been undergoing a course of complete stabilization since World War II. The examples cited in the first part of this article greatly testify to the development of prose styles and subjects in agreement with the contemporary modern spirit. Although these developments had begun to show up during World War I and had begun to increase shortly prior to World War II, they nonetheless had matured and stabilized in the years which followed the last war. Whereas we used to find controversy, rancor and opposition prevailing among pre-World War II groups of writers, we see that all that has been reversed to solidarity, understanding and closeness after the war. And whereas we used to find writers in the past holding firmly to tradition and

conservatism, and others zealously embracing the new and original, we see most writers today drawing from contemporary literary sources, even those who still long for the use of the old traditional style. Hence, it is possible for modern Arabic prose to be in direct contact wi with the life of the people, influencing spiritual, social and political factors. A spirit of research and analysis appeared in it and it became more and more inclined toward concern with meaning and form together.

Nowadays the rapprochement has become so obvious among groups of writers that we find some of them using varied styles rather than only one, according to the exigencies of the circumstances and occasions of writing. As a result it has become difficult, as mentioned earlier, to distinguish one group from another, except in generalities.

We have already seen how this diversity in contemporary literary styles is necessary to our literature and our people, because it opens the field to all people, despite their differences in type and their disparity in culture and concepts, in order that they may drink from it as much as they want. For it is unjust in a time such as this time of ours that we restrict the field of prose writing to one style or to one faction of writers. The logic of contemporary life and the nature of people in it particularly demand varied colors in literature, and not just one.

The testimony which I have given while talking about negation and hal are but a few examples of the actual developments which have occurred within our contemporary Arabic prose. These developments, and others similar to them, confirm to us our contemporary writers' awareness of the necessity of having concord between the style and language which the writer employs on the one hand, and between the writer, his style and the occasions of writing on the other. The inclusion of this concord in Arabic prose styles has great importance, for it explains to us clearly all the developments which have occurred, such as the use or non-use of some particles and syntactic constructions in accordance with the demands of styles and occasions together.

And now I would like to conclude this article with the following statement: If our goal is to keep our modern Arabic prose alive, progressing with our modern life, harmonious with both writers and readers, we cannot but accept with satisfaction the modern developments which have occurred in our contemporary prose and which have granted it flexibility in expression and image, ease in description and understanding. As a matter of fact, the power of language in expression and presentation and its power in description and clarification, come from the way in which sentences are constructed and in which elements are arranged, the congruity of the style employed with the exigencies of the circumstances, and also from adhering to the general basic principles observed in writing Arabic prose. If at any time we find

any prose literary work which is so weak in its composition and construction that there is no strong connection between its elements, we must reject it and wage war against it, whether its style be simple or eloquent.

Footnotes

[1]This is a translation of the preceding article in Arabic which has been submitted to a Lebanese journal for publication.

[2]See pages 34, 35 of this article.

[3]The examples cited here are taken from ?annahwu~lwaafii 'The Complete Grammar' by Abbas Hassan (Volume II, Second Edition, pp. 338-385, 1968).

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